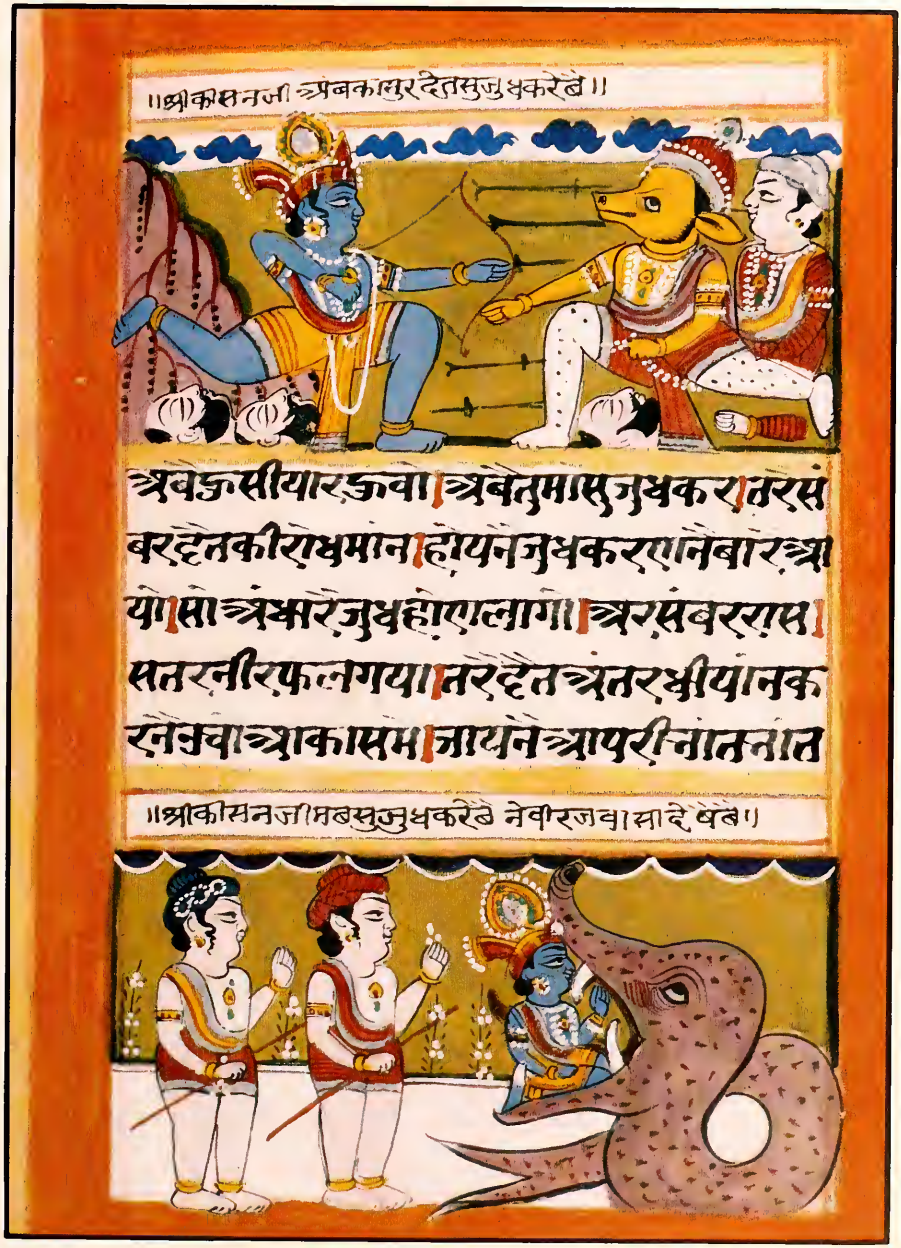
Treasures at Butler University



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Treasures at Butler University

Hugh Thomas Miller Rare Book Room
Occasional Publication

Cover: Manuscript painting on paper with Sanscrit text. India, 19th century.

Aldrovandi: Eagle. Page 7, no. 5.

Treasures at Butler University

Some Special Collections in the University Libraries

A Catalogue,

prepared by Richard A. Davis,
edited by Gisela Terrell

The Irwin Library
Butler University
Indianapolis, Indiana
1986

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Chinese Scroll (R.A. Davis, Warren Andrew, William S. Dawn). Page 13, no. 10.

Introduction: Special Collections at Butler University

On April 30, 1877, David Starr Jordan, professor of natural history at Butler University, presented a collection of preserved fishes to the University Cabinet. Shortly after the announcement of this gift the Board of Directors conferred upon Professor Jordan the honorary degree of Doctor of Philosophy. Dr. Jordan went on to become the first president of Stanford University.

This auspicious beginning did not produce many progeny. In fact, it remained the only gift of a special collection to the University, of which there is a record, until the year 1925 when the Charles W. Moores collection of Lincoln material was acquired. Six years later, in 1931, the William F. Charters collection of books about the South Sea Islands was given to the University, and it remains today one of the largest and most important single gifts yet received by the Butler University libraries.

From 1931 until the Irwin Library was opened for service in 1963, no special collections were acquired. New libraries seem to inspire donors, and the first gift to the Irwin Library was the Kin Hubbard-Gaar Williams collection of original art, books, manuscripts, and memorabilia given by Blanche Stillson in 1964.

The construction of the Hugh Thomas Miller Rare Book Room, which was dedicated on November 20, 1971, provided proper housing for library special collections for the first time in the history of Butler University. Joan Morris was appointed Rare Books Librarian in 1970 and served in that capacity until August 1974, when support funds ran out. Significant publicity in the form of press and television coverage, plus potential donor cultivation, focused public attention upon the collections during this period.

Another important series of events were the sales of original old master prints held in the Rare Book Room in 1972, 1973, and 1974. Mr. Percy Simmons, Honorary French Consul for Indianapolis, personally selected the prints from collections in London and Paris. These sales made it possible for students, faculty, and the general public to acquire original works of art at very low cost. The proceeds from these sales were used to buy supplies for the Rare Book Room.

During its first four years, the new facility saw the acquisition and donation of a wide variety of special collections. However, accompanying this largesse was an enormous increase in problems and responsibilities for the care, cataloguing, and maintenance of this material. Lack of support funds brought a temporary halt to Rare Book Room activities in August 1974.

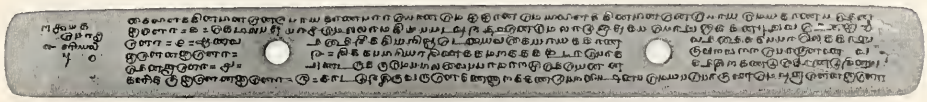
Proof of the powerful stimulus which special collections can exert upon a trained mind came in the form of a visit to the Rare Book Room in 1977 by Harrison Eiteljorg, local businessman, art collector, and chairman of the Board of the Indianapolis Museum of Art. The Charters South Seas Collection so impressed him that a year later, in May 1978, he presented Butler University with the Eiteljorg Gallery of Ethnographic Art.

In 1979, the Rare Book Room received a substantial legacy from the estate of Blanche Stillson. A search was immediately begun for a qualified person to manage the neglected collections. By great good fortune Gisela Terrell, formerly Gisela Hersch, cataloguer at the Lilly Library of Indiana University was available and was appointed Rare Books Librarian in January 1980. Her knowledge, experience, enthusiasm, concern for engaging student and faculty interest, plus boundless energy have permeated into every corner of the University and far beyond. In a word, library special collections have been infused with new and vital meaning for Butler University, the larger community, and the world of learning.

Richard A. Davis
Associate Librarian 1967-1968
University Librarian 1968-1984

NOTE: The collections featured in this catalogue deal primarily with visual materials. The following collections have already appeared in printed form: the Gaar Williams Collection; the William F. Charters South Seas Collection (an introductory pamphlet); parts of the Charles W. Moores Lincoln Collection. Other collections of note to be dealt with in the future are the Kin Hubbard Collection, the Alice B. Wesenberg Collection of Modern American Poetry, donated by Dr. Allegra Stewart in 1975 and supplemented by her in 1981 with Wesenberg's private papers and correspondence, and foremost the Harold E. Johnson Sibelius Collection, received in 1982-1984, the largest and most important Sibelius collection outside Finland.

Important collections in the branch libraries are the Stitt collection of popular sheet music, the Wesler collection of recordings, and the Broude collection of romantic music in the Music and Fine Arts Library; the John Potzger papers in the Science Library.



Taliput palm leaf manuscript. Page 13, no. 11A.

The Jeanette Siron Pelton Botanical Print Collection

The idea of forming a study collection of original plates from important books in the history and development of botanical illustration was first proposed to Dr. John F. Pelton, chairman of the Botany Department, by Richard A. Davis, University Librarian, in 1969. Dr. Pelton's enthusiastic support of the project, plus available funds from the Jeanette Siron Pelton Memorial Fund quickly led to a search for antiquarian book and print dealers who carried this kind of material. As the prints were acquired and matted, print storage boxes were purchased to house them. In 1972, the Butler Women's Committee donated a print cabinet for the collection.

The collection begins with a leaf from the Hortus Sanitatus of 1491, illustrated with woodcuts copied from manuscripts; followed by leaves from Leonhart Fuchs's *New Kreüterbuch* of 1543, one of the earliest botanical works to reflect the new spirit of empirical observation and the beginnings of modern science. As scientific inquiry gathered momentum, the woodcut was replaced in the mid-sixteenth century by the copperplate engraving which dominated the "golden age" of botanical illustration until the end of the eighteenth century, when printing from the surface of stone, or lithography, was invented by Aloys Senefelder in 1798. The lithograph quickly supplanted the costly engraving as a much cheaper and faster method of reproducing pictures. Thomas Bewick's revival of "white line" wood engraving at about the same time, was used for illustrating the cheaper popular natural history books.

The collection provides primary source materials illustrating the technological developments of early modern science, and has served the University as an important educational resource for seminars, community groups, Continuing Education programs, Elderhostel, and exhibition purposes. The entire collection was exhibited under the title "Art in the Service of Science" at the Indianapolis Museum of Art in 1973. The botanical prints were displayed in the Miami Museum of Science, Miami, Florida, in April 1979 where Mr. Davis presented a public lecture on the collection.

These prints and the zoological prints which follow, were selected to represent technical innovation in scientific illustration, and for their intrinsic beauty. A few portraits of botanists and zoologists were added, and are listed and described at the end of each list.

The Plates

Hortus Sanitatus (Garden of Health). Mainz: Jacob Meydenbach, 1491. Perhaps the most important medical book printed before 1500. As illustrations, the more than 1,000 woodcuts have little descriptive value, but out of such crude beginnings grew the great sciences of botany and medicine.

1. *Hortus Sanitatus*-De Herbis. Leaf Miiii recto.
   Zizania and thistle.
   11⅞ x 8 in. (sheet)

Leonhart Fuchs (1501-1566), the successor of Otto Brunfels (1488-1534) who was the first to make drawings from living plants. Fuchs was the first to give full credit and recognition to his artists by publishing their portraits in *De Historia Stirpium*, Basel, 1542. Fuchs's woodcut illustrations were to have a far-reaching influence on botanical illustration for many years to come. The *New Kreüterbuch* contains 518 woodcuts.

2. *New Kreüterbuch*. Basel, 1543, Leaf Yy2 recto.
   Weiss Schlüsselblum (handcolored)
   13¾x 9⅜ in. (sheet)
   This woodcut is reproduced in full on the front cover.
3. Ibid. Leaf Tt2 verso.
   Cypressene Wolffsmilch (handcolored)
   13¾ x 9⅜ in. (sheet)

Pier Andrea Mattioli (1501-1577), the Italian physician who practised in Siena, Rome and Prague where he served as physician to Emperor Maximilian II. Mattioli's most famous work is the *Commentarii in sex Libros Pedacii Dioscoridis* published at Venice in 1554. The woodcuts in his books are of a completely different character than those of Fuchs, far more use having been made of shading.

4. *Kreutterbuch*. Frankfurt a.M., 1590. Leaf 129 recto.
   Rattich 1. II. Schwartz Rattich (handcolored)
   13 3/16 x 8⅛ in. (sheet)
5. Ibid. Leaf 168 verso.
   Wicken Wilde Wicken (handcolored)
   13⅛ x 8¼ in. (sheet)

John Parkinson (1567-1650), the English apothecary, was the last of the great herbalists. His Paradisi in Sole Paradisus Terrestris (1629) contained 110 woodcuts and is considered the most important of all seventeenth century gardening books. The use of woodcut illustrations is something of an anachronism at this late date when copper engraving had taken over as the chief means of producing illustrations.

6. *Paradisi in Sole Paradisus Terrestris*. Or, a Garden of all sorts of pleasant flowers... London, 1629. Page 137.
   Starr flowers.
   10⅜ x 6 9/16 in. (border)
7. Ibid. Page 185.
   Woodcut with 6 figures: Iris.
   10⅜ x 6 9/16 in. (border)

Abraham Munting (1626-1683), Dutch botanist and physician who taught at the Academy of Groningen. His opus magnum *Accurate description of terrestrial plants* contained more than 250 copper engravings of great beauty, and was published posthumously in 1696.

8. *Naauwkeurige beschryving der aardgewassen*... Halma, 1696.
   Rubia Minor Hispanica.
   12⅝ x 8 in. (platemark)
9. Ibid.
   Cyclamen Aestivum anemones effigie radicatum.
   12 9/16 x 8 7/16 in. (platemark)
10. Ibid.
    Convolvulus Indicus Pennatus (handcolored).
    15¾ x 10 in. (platemark)

Hendrik Adrian Van Rheede Tot Draakestein (1636-1691) rose from plain seaman to governor of Malabar. He assembled and published a rich collection of material of Malabar's flora. The famous 794 engraved plates are by Pietro Foglia (1617-1691).

11. *Hortus Indicus Malabaricus.* Amsterdam, 1689.
Asjogam (also in Malabarese, Brahmin and Arabic).
13¼ x 16⅜ in. (platemark)

Dionys Dodart (1634-1707), French publisher and member of the Academie Royale des Sciences who planned a vast history of plants for Louis XIV. Nicolas Robert (1614-1685) made watercolor drawings on vellum, and Abraham Bosse (1602-1676) supervised and engraved many of the 319 engravings, 38 of which were finally published in 1701. The plates are in the Chalcographie du Louvre.

12. *Estampes pour servir à l'histoire des plantes.* Paris, 1701.
Helenium Indicum maximum (handcolored)
Engraved by Bosse.
16 x 11¾ in. (platemark)
A restrike from the original Louvre plate.

Johann Wilhelm Weinmann (1683-1741) was director of the longest established pharmacy in Regensburg. His *Phytanthoza Iconographia* (1737-1745) with more than a thousand colored pseudo-mezzotint engravings forms one of the largest series of botanical illustrations ever produced. They are among the earliest examples of color printing from a single plate.

Munting: Cyclamen. Page 2, no. 9.

13. *Phytanthoza Iconographia.* Regensburg, 1737-1745.
Frontispiece, mezzotint in blue: Portrait of Johann Wilhelm Weinmann.
Artist: Hirschman. Engraved by I. Haid.
12½ x 7⅞ in. (platemark)

14. Ibid.
Etching and Aquatint: Scolymocephalus Africanus... (some handcoloring)
12⅞ x 8¼ in. (platemark)

15. Ibid.
Etching and Aquatint: A. Smyrnium Greticum Perfoliatum... B. Smyrnium majus seu hipposelinum... C. Solanum arborescens molucanum... (some handcoloring)
13¼ x 8 5/16 in. (platemark)

Diderot and D'Alembert: *L'Encyclopédie.* Paris, 1751-1780. The monumental *Encyclopédie* of Denis Diderot (1713-1784) and Jean Le Rond d'Alembert (1717-1783) in 35 volumes contains a large section devoted to natural history.

16. *L'Encyclopédie:* Histoire Naturelle, Principes de Botanique - Système de Tournefort (35 figures of plant parts)
Artist: Goussier. Engraved by Benard.
14 x 8⅞ in (platemark)

17. [As above] - Système de Linnaeus.
Artist: Goussier. Engraved by Benard.
14 x 8⅞ in. (platemark)

Charles Louis L'Heritier de Brutelle (1746-1800) was one of the ablest botanists of France. His publications were issued in very small editions. **Pierre Joseph Redouté** (1759-1840) got his start with L'Heritier, and achieved great fame as a painter of roses. The *Stirpes novae* contained 91 engravings.

18. *Stirpes novae aut minus cognitae.* Paris, 1784.
Bystropogon Punctatum.
Artist: P.J. Redouté. Engraved by Fr. Hubert.
15⅝ x 10¾ in. (platemark)

19. Ibid.
Zanthorhiza Apiifolia.
Artist: P.J. Redouté. Engraved by Fr. Hubert.
15⅝ x 10¾ in. (platemark)

Augustin Pyrame de Candolle (1778-1841), Swiss botanist who established a new system of plant classification in his *Prodromus Systematis Regni Vegetabilis* (1824-1874). In 1798 Candolle published Redouté's illustrations that he had begun for L'Heritier in his *Plantarum succulentarum Historia; ou Histoire naturelle des plantes grasses,* Paris, 1798-1829.

20. *Plantarum succulentarum Historia.* Paris, 1798-1829.
Cacalia ficoides Cacalie ficoide (handcolored)
Artist: P.J. Redouté.
11⅛ x 7⅞ in. (platemark)

Pierre Joseph Buchoz (1731-1807), at one time physician to Stanislaus, King of Poland. He devoted his prodigious energies to a long series of publications on natural history. Buchoz's luxuriously illustrated copperplate books are more notable for their beauty than for their contribution to the history of the biological sciences.

21. *Le Grand Jardin de l'Universe.* Paris, 1785.
Protea Sceptum Gustavianum, Sparm. (handcolored)
12⅝ x 8⅜ in. (platemark)

William Curtis (1746-1799), the English botanist and apothecary who founded the *Botanical Magazine* in 1787 which is still being published today. Curtis's first publishing venture was the *Flora Londinensis,* an artistic success but a financial disaster. He began the *Botanical Magazine* with a completely different point of view from his first publication, which was to illustrate and describe "the most ornamental foreign plants cultivated in the open ground, the green-house, and stove." All of the plates were handcolored and continued to be so from February 1787 to February 1948. Of the many artists and editors who contributed to the *Botanical Magazine* certainly the most famous was **William Jackson Hooker** (1785-1865), the first director of the Royal Botanic Gardens at Kew in London. Note: all dimensions are measured to the platemark.

22. *Flora Londinensis.* London, 1777-1798.
Ardium Lappa.
17⅜ x 10¼ in.

23. Ibid.
Conium Maculatum.
Artist: Kilburn.
17⅝ x 10¼ in.

24. Ibid.
Polygunum Persicaria (handcolored)
17½ x 9¾ in.

25. Ibid.
Stellaria Ugliginosa (handcolored)
10¾ x 8⅝ in.

26. *Botanical Magazine.* London, 1787-
Palm trees (handcolored)
Artist: J. Harrison. Engraved by Swan.
Published May 1, 1827.
8¼ x 5 5/16 in.

27. Ibid.
A Nightshade (handcolored)
Artist: C.M. Curtis. Engraved by Swan.
Published May 1, 1827.
10⅝ x 8¼ in.

28. Ibid.
Prickly pear (handcolored)
Artist: Rev. L. Guilding. Engraved by Swan.
Published June 1, 1827.
9½ x 8 in.

29. Ibid.
Cycadaceae (handcolored)
Artist: William J. Hooker. Engraved by Swan.
Published June 1, 1828.
9¾ x 9 13/16 in.

30. Ibid.
Breadfruit (handcolored)
Artist: Rev. L. Guilding. Engraved by Swan.
Published Dec. 1, 1828.
10⅛ x 8¼ in.

31. Ibid.
Unidentified dicotyledon (handcolored)
Artist: William J. Hooker. Engraved by Swan.
Published April 1, 1829.
9¾ x 8 in.

32. Ibid.
Passion Flower (handcolored)
Artist: William J. Hooker. Engraved by Swan.
Published Feb. 1, 1830.
9½ x 8 in.

33. Ibid.
Unidentified dicotyledon (handcolored)
Artist: William J. Hooker. Engraved by Swan.
Published Aug. 1, 1831.
9½ x 8 in.

34. Ibid.
Unidentified dicotyledon (handcolored)
Artist: Rev. L. Guilding. Engraved by Swan.
Published Feb. 1, 1832.
9¾ x 8 in.

35. Ibid.
Hibiscus family (handcolored)
Artist: Prof. Bojer. Engraved by Swan.
Published April 1, 1832
8 x 9 13/16 in.

36. Ibid.
Morning glory (handcolored)
Artist: W. Curtis. Engraved by Swan.
Published Sept. 1, 1834.
9 13/16 x 7⅞

37. Ibid.
Leguminosae (handcolored)
Artist: William J. Hooker. Engraved by Swan.
Published Oct. 1, 1835.
7¾ x 5⅛ in.

38. Ibid.
Nightblooming cereus (handcolored)
Engraved by Swan.
Published Jan. 1, 1836.
7¾ x 5⅛ in.

William Woodville (1752-1805), English physician and botanist. He published the first volume of his great work *Medical Botany* in 1790, in which he described all of the medicinal plants in materia medica catalogs published by the Royal Colleges of physicians at London and Edinburgh.

39. *Medical Botany.* London, 1790-1793. 3 vols. containing 210 engravings.
Eleven handcolored plates.
7¼ x 5 in. (mat openings)
Framed in one mat; on display in the Science Library.

Thomas Bewick (1753-1828), English artist who originated the "white line" technique of engraving on wood. He thus restored the use of the woodblock to favor after its long eclipse by the copperplate. The wood engravings for Thornton's herbal are Bewick's only botanical illustrations.

40. **Robert John Thornton**
A New Family Herbal. London, 1810.
Dandelion.
8⅜ x 5⅛ (sheet)
The complete book itself is also in the Rare Book Room collections.

Jean Henri Jaume Saint-Hilaire (1772-1845), French botanist who introduced Solygonum Tinctorum, which yields a valuable blue dye, into France. His publications are distinguished for their delightful stipple engravings.

41. *Plantes de la France.* Paris, 1808. 10 vols.
Chicorée Sauvage (printed in color)
10 x 6¼ (sheet)

Pierre Corneille van Geel (1796-1836), Belgian botanist and publisher. After the invention of lithography in 1798, this printing method monopolized natural history illustration until the middle of the nineteenth century.

42. *Sertum Botanicum.* Bruxelles, 1827-1832.
4 vols. with 594 lithographs.
Gongora Speciosa (handcolored)
13⅝ x 10⅜ in (sheet)

Eliza Eve Gleadall

43. *The Beauties of Flora . . .*, arranged emblematically with directions for coloring them. London, 1834-1836. 2 vols. with 41 lithographs.
Unidentified dicotyledon (plate 9, handcolored)
Lith. by Dean and Munday.
12⅞ x 9½ in. (sheet)

Benjamin Maund (1790-1864), English pharmacist, bookseller, and publisher.

44. *The Botanic Garden and Fruitist.* London, 1851-1854.
Lilium superbum; Scutellaria macrantha; Calandrinia speciosa; Spirea Barbata (all handcolored)
Artist: Mills. Engraved by S. Watts.
6⅜ x 4⅞ in. (border)

John Torrey (1796-1873) American botanist, chemist, and physician. He was appointed botanist for the State of New York in 1836.

45. *Flora of the State of New York.* Albany, 1843. 2 vols.
Peltandra Virginica/Virginian Peltandra.
Lith. by Endicott
17⅞ x 11 1¼ in. (sheet)
Note: The lithographic firm of Endicott was founded by George Endicott (1802-1848), and flourished for some 60 years, specializing in natural science illustration.

Gotthilf Heinrich von Schubert (1780-1860), and **Christian Ferdinand Hochstetter** (1787-1860), German professors of natural history and science.

46. *Naturgeschichte des Pflanzenreichs in Bildern.* Stuttgart and Esslingen, 1853. Illustrated with lithographs.
XXV: Almond, plus 4 other plants (handcolored)
10 x 7¼ in. (border)

47. Ibid.
XLVIII: Juniper, plus 4 other plants (handcolored)
10 x 7¼ in. (border)

A set of 7 **chromolithographs** of miscellaneous plants from an unidentified late nineteenth century work in English.

48. 9 x 5¾ in. each sheet

Portraits

49. **Carl Linnaeus** (1707-1778), Swedish pioneer ecologist and plant geographer. His single most important contribution to science was his binomial system for the classification of plants and animals.
Robert John Thornton: *Temple of Flora.* London, 1805.
Frontispiece: "Linnaeus in His Lapland Dress. From an original picture in the possession of Dr. Thornton. Hoffman pinxt. H. Kingsbury sculpt. London, published by Dr. Thornton, June 1, 1805."
19½ x 13⅝ in. (platemark)
This famous work contained 28 plates in mezzotint and aquatint by the most eminent artists of the day. This print is framed and on display in the Science Library.

50. **Albrecht de Haller** (1708-1777), Swiss physiologist, anatomist, and botanist at Göttingen. He was also a prolific author and poet.
Stipple engraving.
Artist: Freudenberger. Engraved by Tardieu.
7 x 5 in. (platemark)

51. **Jean Herman** (1738-1800), French physician and botanist, professor of medicine at Strasbourg.
Stipple engraving.
Artist: Guerin. Engraved by Tardieu.
7 x 5 in. (platemark)

52. **Edmè Verniquet** (1727-?), French author, city planner, and architect of the Jardin des Plantes in Paris. He was a member of the Athenée des Arts and other learned societies.
Stipple engraving.
Artist: Bouche. Engraved by J.B. Dien.
13¾ x 11⅛ in. (platemark)

II. Zoological Print Collection

In 1970 the library received a portion of a grant awarded to Butler by Sears, Roebuck and Company, which was to be used for library enrichment. It seemed reasonable at the time to form a parallel collection of zoological prints to accompany the botanical prints. Both collections begin with leaves containing woodcuts from the *Hortus Sanitatus* of 1491, and both terminate with lithographic illustrations from mid-nineteenth century American and European natural history publications.

Hortus Sanitatus (Garden of Health). Mainz: Jacob Meydenbach, 1491. The two-volume work contained 1,066 chapters, and is divided into sections dealing with herbs, land animals, fishes, stones and minerals; a therapeutical index of diseases appears at the end. Nothing is known about the author, although the preface states that a learned physician was commissioned to compile the work from Avicena, Hippocrates, Galen, and other ancient authors. There are over 1,000 woodcuts which were copied from manuscripts of works by the ancient authors cited above.

1. *Hortus Sanitatus*-De Animalibus. Illus. LXX, LXXI.
   Beetles, and three wild pigs.
   11⅞ x 8 in. (sheet)
2. Ibid. Leaf o2 recto.
   Frogs and toads.
   11⅞ x 8 in (sheet)

Conrad Gessner (1516-1565) was city physician of Zürich, and the first Renaissance biologist to establish empirical observation as the basis for investigation in the biological sciences. The main labor of his life was the compilation and publication of the monumental work *Historica Animalium*, Zürich, 1551-1587, which attempts to classify and describe the entire animal kingdom. Extensive notes and drawings for a similar work on the plant kingdom were discovered after Gessner's death. These were published in Nürnberg in 1753.

3. *Historia Animalium.* Zürich, 1558. Page 317.
   Large fish.
   14⅝ x 9 in. (sheet)
4. Ibid. Page 78.
   Alauda sine crista, Alauda cristata albicans.
   14⅝ x 9 in. (sheet)

Ulisse Aldrovandi (1522-1605) was the Italian successor to Gessner. Aldrovandi received his doctorate from the University of Bologna at the age of 31. At his urging the city of Bologna established a botanical garden in 1568. Taking Gessner's books as a guide, Aldrovandi began to publish his own enlarged and expanded works on zoology and botany. He did not use Gessner's alphabetical order, but arranged his animals and birds into groups. His *Ornithologia* contained 685 woodcuts.

5. *Ornithologia.* Bologna, 1559-1603, 3 vols. Lib. II, page 201.
   Eagle.
   14 x 9⅝ in. (sheet)
6. Ibid. Lib. XII, page 803.
   Toucan.
   14 x 9⅝ in. (sheet)
7. Ibid. Page 814.
   Manucodiata cirrata.
   14 x 9⅝ in. (sheet)

Adriaen Collaert (1560-1618), Flemish engraver who engraved the illustrations for two books on natural history subjects, one on fishes in 1610, and the other on mammals in 1612. In these beautiful engravings the artist not only provides us with a generous array of the subject, but also gives us an exquisite landscape as a setting.

8. *Piscium vivae icones in aes incisae et editae.* [Antwerp, 1610?]
   Plate 10.
   Lobster and other crustacea.
   5 x 7⅜ in. (platemark)
9. Ibid. Plate 19.
   Lica, Erica, Raya, Lampreta.
   5 x 7⅜ in. (platemark)

Johann Jakob Scheuchzer (1672-1733), Swiss physician and professor of mathematics was one of the earliest scientists to realize the true nature of fossils. In addition to being an empirical scientist Scheuchzer was a Christian who believed in the Bible. He conceived the idea of supporting the latest knowledge in the natural sciences with the biblical text. This resulted in his magnum opus, a gigantic *Kupfer-Bibel* containing 759 copperplate engravings, which was at the same time a *physica sacra.* The sanctification of the earth was accomplished in the light of modern science. This unique work remains a monument of baroque book illustration.

10. *Kupfer-Bibel.* Augsburg and Ulm, 1731-1733. Tab. CCXLVII.
    Levitici cap. XI.V.17., Ardia, Ibis.
    Artist: J.M. Füssli. Engraved by M. Tyroff.
    12½ x 8 in. (platemark)

Georg Wolfgang Knorr (1705-1761), German collector, artist, and naturalist whose publications are distinguished for the beauty of the handcolored engravings.

11. **Phil. Ldw. Statius Müller:** *Deliciae naturae selectae.*
    Nürnberg, 1766-1767. 2 vols. Plate 77.
    Kudu (handcolored)
    Artist: Georg Knorr. Engraved by Jac. Andreas Eisenmann.
    13½ x 9¼ in. (platemark)

12. Ibid. Plate 58.
    Three fishes, seapurse, seahorse.
    Artist: Christian Leinberger. Engraved by S. Leitner.
    13¼ x 9 1/16 in. (platemark)

13. Ibid. Plate 34.
    Three cow fishes.
    Artist: J.C. Keller.
    13 3/8 x 8 3/4 in. (platemark)

Scheuchzer: Kupfer-Bibel. Page 7, no. 10.

14. *Vergnügen der Augen und des Gemüths* [Visual and Spiritual Pleasures]
Nürnberg, 1764-1772. Plate XVI.
Five shells.
Artist: Georg Knorr. Engraved by G.P. Trautner.
8 x 6¼ in. (platemark)
15. Ibid. Plate XXI.
Two shells.
Artist: J.C. Keller. Engraved by G.P. Trautner.
7⅛ x 5⅝ in. (platemark)

George Louis Leclerc, Comte de Buffon (1707-1788) was appointed to the post of zoologist to King Louis XV of France. He began his duties by cataloging the king's collections of wild animals and plants in the royal botanical gardens, and the contents of the royal cabinets of natural curiosities. However, the main achievement of his career was the publication of a monumental *Histoire Naturelle* in 44 volumes from 1749-1788. The best artists and engravers available were commissioned to work on this most noble and beautiful of volumes in the history of biological illustration.

16. *Histoire Naturelle.* Paris, 1749-1788. Tom. VI, pl. IX, p. 212.
L'amazone à tête blanche (handcolored)
Artist: De Sève. Engraved by Cath. Haussard.
8½ x 6¾ in. (platemark)
17. Ibid. Tom. XII, pl. XLVI.
Le Cariacori (handcolored)
Artist: De Sève. Engraved by C.F. Fritzsch.
8⅜ x 6⅛ in. (platemark)
18. Ibid. Tom. XIV. Pl. II.
Le Grand Gibbon (handcolored)
Artist: De Sève. Engraved by C.F. Fritzsch.
8¼ x 6 1/16 in. (platemark)
19. Ibid. Tom. XV., Pl. XLVII.
L'Antilope (handcolored)
Artist: C. Ed. Engraved by C.F. Fritzsch.
8¼ x 6⅛ in. (platemark)
20. Ibid. Tom. XVI, Pl. XXI.
La Vigogne (handcolored)
Artist: De Sève. Engraved by O. de Vries.
8¼ x 6⅛ in. (platemark)
21. Ibid. Plate 23.
Manchette de Neptune.
Designed and engraved by Martinet.
8¼ x 6 1/16 in. (platemark)

Pierre Joseph Buchoz (1731-1807), French physician and naturalist who devoted his prodigious energies to the publication of a series of books on natural history. They are famous for the beauty of the engraved illustrations by the most eminent artists of the day.

22. *Les dons merveilleux et diversement coloriés de la nature dans le rè animal.* Paris, 1782. Plate L.
Le Daim (handcolored)
Descriptive text engraved on lower half of plate.
Artist: De Sève. Engraved by Magd. Th. Rousselet.
12¾ x 8 in. (platemark)
23. Ibid. Plate T.
La Daine (handcolored)
Descriptive text engraved on lower half of plate.
Artist: De Sève. Engraved by Magd. Th. Rousselet.
12¾ x 8 in. (platemark)
24. Ibid.
La Taupe (handcolored)
Descriptive text engraved on lower half of plate.
Artist: De Sève. Engraved by Magd. Th. Rousselet.
12⅝ x 8 in. (platemark)
25. *Première (-Seconde) Centurie de planches.* Paris and Amsterdam, (1775)-1781. 2 vols. Plate V, Decad.4.
Insects (handcolored)
Artist: Desmoulins. Engraved by Vidal.
12¼ x 7½ in.
26. Ibid. Plate IX, Decad. 4.
Marine worms, bivalves, and snails (handcolored)
Artist: Jac. De Favanne. Engraved by Jac. Juillet.
12⅞ x 8¼ in.
27. Ibid. Plate X, Decad. 4
Vase encrusted with barnacles and coral (handcolored)
Artist: Desmoulins. Engraved by Breant.
12⅝ x 7¾ in.

28. Ibid. Plate IX, Decad. 6
Bivalves and seabiscuit (handcolored)
Artist: G. de Favane. Engraved by Dupin.
12¾ x 8 3/16 in.

Diderot and D'Alembert: *L'Encyclopédie.* Paris 1751-1780. The monumental *Encyclopédie* of Denis Diderot (1713-1784) and Jean Le Rond d'Alembert(1717-1783) in 35 volumes contains a large section devoted to natural history.

29. *L'Encyclopédie:* Histoire Naturelle. Plate XLI.
Le Barbre de Cayenne, Le Coucou bleu de la Chine, Le Couroucou verd de Cayenne, Le Bout de petun.
Artist: Martinet. Engraved by Benard.
14 x 8⅞ in. (platemark)

30. Ibid. Plate L.
Distribution Methodique des Oyseaux par le Bec et par les Pattes.
Artist: Goussier. Engraved by Benard.
13⅞ x 8⅞ in. (platemark)

31. Ibid. Plate LIII.
Le Turbot, L'Orbis, La Mole.
Artist: Martinet. Engraved by Benard.
14 x 9 in. (platemark)

32. Ibid. Plate LXXIV.
Coquilles de mer multivalves.
Artist: Martinet. Engraved by Benard.
14 x 9 in. (platemark)

33. Ibid. Plate LXXVII.
Insectes.
Artist: Martinet. Engraved by Benard.
14 x 9 in. (platemark)

34. Ibid. Plate LXXXVIII.
Polypiers.
Artist: Martinet. Engraved by Benard.
14 x 9 in. (platemark)

Plates 3539 are the gift of Dr. and Mrs. Murrill Lowry in memory of Marvin Lowry, 1973.

35. **Johann Daniel Meyer:** *Populäre Zoologie.* Nürnberg 1802. Plate XVI.
Wolf (label *CANIS LUPUS LINNE* pasted above title) (handcolored)
Artist and engraver unknown.
12¼ x 8¼ in. (platemark)

36. Ibid. Plate XXI.
Der Stein oder Buchmarder (label *MUSTELA FOINA LINNE* pasted above title)
(handcolored) Artist and engraver unknown.
12¼ x 8 7/16 in. (platemark)

37. Ibid. Plate XXV.
Das weise Wiesel (label *MUSTELA ERMINEA LINNESIVE HERMELN* pasted above title)
(handcolored)
Artist and engraver unknown.
12⅜ x 8⅜ in. (platemark)

38. Ibid. Plate XXVI.
Das rothbraune Wiesel (label *MUSTELA ERMINEA LINNE* pasted above title)
(handcolored) Artist and engraver unknown
12⅜ x 8⅜ in. (platemark)

39. Ibid. Plate XXXI.
Das Murmelthier (label *MUS MARMOTA LINNE* pasted above title)
(handcolored) Artist and engraver unknown.
11⅞ x 8 in. (platemark)

James Ellsworth DeKay (1792-1851), American naturalist, author and physician. He was commissioned by the State of New York to prepare the zoological section of the Natural History Survey of New York. He described 1,600 species of mammals, birds, fishes, reptiles, etc.

The lithographic plates were printed by George Endicott (1802-1848).

40. *Natural History of New York.* Albany, 1842-1844. Plate 68.
Three fishes.
Artist unknown. Lith. by Endicott.
11⅜ x 8¾ in. (sheet)

41. Ibid. Plate 21.
Four rodents.
Artist: J.W. Hill. Lith. by Endicott.
11 3/8 x 8 3/4 in. (sheet)

Portraits

42. **Claude Perrault** (1613-1688), French physician and architect. As a physician he became well known for his studies of animal anatomy; as an architect he designed the Paris Observatory and the new facade of the Louvre.
Artist: Vercelin. Engraved by G. Edelinch.
9½ x 6⅝ in. (platemark)

43. **Edward Jenner** (1749-1823) English physician and discoverer of vaccination.
Edward Jenner, M.D.L.L.D.F.R.L.
Artist: Sir Thomas Lawrence, R.R.A. Lithograph by J.H. Lynch.
16⅜ x 12 in. (mat opening)
Framed and on display in the Science Library.

III. Clyde L. Clark Memorial

Jean de La Fontaine (1621-1695): *Les Fables.* A set of seven engravings with accompanying text leaves, from the 1783 edition of these famous French verse tales in which animals behave like human beings. First published from 1668-1695, the *Fables* appeared in many versions, the most famous of which is this one, illustrated with engravings after drawings by Jean Baptiste Oudry (1686-1755), and published after his death by the engraver Nicholas Cochin in Paris between the years 1755-1759, in four volumes.

Gift of Butler University's Modern Foreign Language Department in memory of Professor Clyde L. Clark, 1970.

The Plates (all plates measure 12 x 8 3/4 inches to the plate mark)

Frontispiece: **Allegorical portrait of La Fontaine.** A bust on a pedestal surrounded by animals and a dwarf (no text page)

XII: **Le Cygne et le Cuisinier** (The swan and the cook)

XXI: **Les Frêlons et les Mouches a Miel** (The hornets and the honey bees)

XXIV: **Conseil tenu par les rats** (The council of the rats)

L: **La Goutte et l'Araignée** (Sir Gout and Sir Spider)

XCVII: **Le Cerf et la Vigne** (The stage and the vine-bower)

XCIX: **Le Lievre et la Perdrix** (The hare and the partridge)

Cochin: Le Cygne et le Cuisinier (La Fontaine). Plate XII.

IV. Portraits of Authors

In a letter to David Laing (Fellow of the Society of Antiquaries of Scotland) dated May 3, 1854, in reference to an exhibition of Scottish historical portraits in Edinburgh, Thomas Carlyle expressed his high regard for portraits in the following terms: "First of all, then, I have to tell you, as a fact of personal experience, that in my poor historical investigations it has been, and always is, one of the most primary wants to procure a bodily likeness of the personage inquired after; a good portrait if such exists; failing that, even an indifferent if sincere one. In short, any representation, made by a faithful human creature, of that face and figure, which he saw with his eyes, and which I can never see with mine, is now valuable to me, and much better than none at all."

It was in this spirit that a collection of portraits, mainly of English and American authors, was purchased in 1970 to grace the bare walls above the card catalog, and to give animation to the tops of the bookshelves in the John S. Wright Great Books Room. The Katharine Merrill Graydon Club, and the Butler Women's Faculty Club were the principal donors.

Prints

Miguel de Cervantes Saavedra (1547-1616), Spanish novelist.
Artist: Celestin Nanteuil. Lithograph by J.J. Martinez, Madrid.
11¾ x 8¼ in. (image)
Gift of the Woman's Faculty Club in memory of Professor Clyde L. Clark, 1969.

William Cowper (1731-1800), English poet and essayist.
Artist: F. Abbot. Stipple engraving by H. Meyer, 1816.
13¼ x 9¾ in. (mat opening)

Charles Dickens (1812-1870), English novelist.
Caricature by André Gill on the cover of the French periodical L'Eclipse for June 14, 1968.
18 x 11½ in. (mat opening)

John Dryden (1631-1700), English poet and dramatist.
Artist: Godfrey Kneller. Mezzotint by George White.
13 x 9⅜ in. (platemark)

John Evelyn (1620-1706), English diarist, traveler, and tree culturist.
Etching by Thomas Worlidge, 1727.
5½ x 3¾ in. (platemark)

The following six portraits are engravings from the book *The Heads and Characters of Illustrious Persons of Great Britain*, with their portraits engraved by Mr. Houbraken and Mr. Vertue. 2 vols. London, 1743-1747.

Ben Jonson (1573-1637), English dramatist and poet.
Artist: Isaac Oliver. Engraved by J. Houbraken.
14⅜ x 9 in. (platemark)

John Locke (1632-1704), English philosopher.
Artist: Godfrey Kneller. Engraved by G. Vertue, 1738.
14¼ x 9¼ in. (platemark)

John Milton (1608-1674), English poet.
Artist unknown. Engraved by J. Houbraken, 1741.
14½ x 9⅛ in. (platemark)

Sir Thomas Moore (1478-1535), English author and statesman.
Artist: Hans Holbein. Engraved by J. Houbraken, 1740.
14½ x 9¼ in. (platemark)

Alexander Pope (1688-1744), English poet.
Artist: Arthur Pond. Engraved by J. Houbraken, 1747.
13⅞ x 8⅜ in. (platemark)

William Shakespeare (1564-1616), English dramatist and poet.
Artist unknown. Engraved by J. Houbraken, 1747.
14⅝ x 9¼ in. (platemark)

Sculpture

The first six plaster busts listed, by the American sculptor Ron Tunison, were acquired from the Gale Gallery (a subsidiary of Gale Research Company) in 1971.

Charles Dickens (1812-1870), English novelist.
12 in. high (terra cotta)

Ernest Hemingway (1898-1961), American writer.
12 in. high (green)

James Joyce (1882-1941), Irish writer.
14½ in. high (terra cotta)

Edgar Allen Poe (1809-1849), American writer.
13 in. high (green)

Mark Twain (1835-1910), American writer.
13 in. high (terra cotta)

Virginia Woolf (1882-1941), English writer.
14½ in. high (green)

Robert Frost (1875-1963), American poet.
Cast stone bust by Leo Cherne (1912-)
Gift of Mr. and Mrs. William F. McLean, Jr., 1971.

Drawing

André Durand (1807-1867). Drawing of a village street. Pencil and ink on transfer paper. Obviously a preliminary drawing for a wood engraving or a lithograph because the lettering on the shop sign is in reverse.
12 x 8 3/16 in.
Gift of Mr. Percy Simmons.

V. Prints from Alexander Wilson's Copper Plates

A set of 10 engravings printed from the original copperplates used to illustrate Alexander Wilson's *American Ornithology*, from the rare book collection of the Field Museum of Natural History, Chicago. In April 1972, Richard A. Davis, Butler University Librarian, and George McCullough of Fort Wayne were granted permission by the Field Museum to print six sets of the ten plates in the graphic studio at Albion College in Albion, Michigan. (see: *Field Museum of Natural History Bulletin*, Vol. 44, Number 2, Feb., 1972.) Gift of R.A. Davis, 1972.

The Plates (all plates measure 13¼ x 10⅜ inches to the plate mark)

1 - Plate 52. Engraved by A. Lawson
1. Red-tailed Hawk. 2. American Buzzard. 3. Ash-colored Hawk.

2 - Plate 53. Engraved by J.G. Warnicke.
1. Black Hawk. 2. Variety of ditto. 3. Red-shouldered Hawk. 4. Female Baltimore Oriole. 5. Female Towhee Bunting.

3 - Plate 54. Engraved by J.G. Warnicke.
1. Broad-winged Hawk. 2. Chuck-wills-Widow. 3. Cape-May Warbler. 4. Female Black-cap W.

4 - Plate 55. Engraved by J.G. Warnicke.
1. Ring-tail Eagle. 2. Sea Eagle.

5 - Plate 56. Engraved by A. Lawson.
1. Esquimaux Curlew. 2. Red backed Snipe. 3. Semipalmated S. 4. Marbled Godwit.

6 - Plate 57. Engraved by A. Lawson.
1. Turnstone. 2. Ash-colored Sandpiper. 3. The Purre. 4. Black-bellied Plover. 5. Red-breasted Sandpiper.

7 - Plate 58. Engraved by A. Lawson.
1. Red-breasted Snipe. 2. Long-legged Avocet. 3. Solitary Sandpiper. 4. Yello-shanks Snipe. 5. Tell-tale Snipe.

8 - Plate 59. Engraved by J.G. Warnicke.
1. Spotted-Sandpiper. 2. Bartram's S. 3. Ring Plover. 4. Sanderling P. 5. Golden P. 6. Killdeer P.

9 - Plate 60. Engraved by A. Lawson.
1. Great Tern. 2. Lesser T. 3. Short-tailed T. 4. Black Skimmer. 5. Stormy Petrel.

10 - Plate 61. Engraved by J.G. Warnicke.
1. Green Heron. 2. Night H. 3. Young. 4. Great White H.

Reference: *American Bird Engravings*, all 103 plates from *American Ornithology* by Alexander Wilson. Dover, 1975.

Also: 1. Rubbing of the Wilson Monument in Spring Mill State Park taken by R.A. Davis, Fall 1971.

2. *Bird man in Indiana*, by Humphrey A. Olsen. *Indianapolis Star Magazine*, September 28, 1969.

Wilson: Turnstone and other birds. Plate 57.

VI. Manuscript Specimens

By their very nature, manuscripts are an immediate and most intimate human record. They often become removed from their original context and survive in fragments. The value of these specimens lies not only in their intrinsic beauty and quality of penmanship but also in the challenge to find and understand their origin.

1. Vellum leaf from a book of Psalms (Psalms 88-91)
   English, circa 1260. Written in brown, red, and blue ink.
   Provenance: from a bible formerly in the collection of Christ Church, Oxford University, England.
   6⅜ x 4⅝ in. (sheet)
2. Vellum leaf from a book of Psalms (Psalm 118)
   German, circa 1450. Written in brown, red, and blue ink.
   5½ x 3⅞ in. (sheet)
3. Vellum leaf from a book of Psalms (Psalm 148)
   Dutch, circa 1460. Written in brown, red, and blue ink.
   6⅜ x 4⅜ in. (sheet)
4. Vellum leaf from a calendar or almanac.
   Dutch, circa 1460. Written in brown, red, and blue ink.
   6⅜ x 4⅜ in. (sheet)
5. English legal contract on vellum between John Weston of Surrey County and Thomas Turgis of London, involving numerous parties. Dated October 6, 1654. Main contract consists of 39 lines. Signatures of the main parties involved appear on the back.
   Gift of Dr. Roland Usher, 1971.
   19½ x 19 in. (sheet)
6. Manuscript painting on paper with text in Sanscrit, and two scenes from the life of Krishna. India, Jodhpur school. Nineteenth century. Script in black and red; scenes in green, blue, yellow, red, and purple, surrounded by orange and yellow borders.
   11 x 8 in. (sheet)
7. Two manuscript leaves on paper with paintings, and text in the Tibetan Umed script. Tibet, nineteenth century. Script in black ink; paintings of Buddhist deities in black, red, green, and ochre.
   2 7/16 x 9 in. (each sheet)
8. Five vellum leaves with music and Latin text from an Antiphonary. Possibly of Spanish origin. Written in brown, red, and blue ink.
   30 x 21 in. (approximate sheet sizes)
   Gift of Mr. and Mrs. Marvin Levey in memory of Milton Levey, 1972.
9. Six vellum leaves, two containing the Credo and Benedictus from a Latin Mass, and four with text only, probably written in Germany before 1450. Written in brown, red, and blue ink.
   29 x 22½ in. (approximate sheet sizes)
   Gift of Allen Whitehill Clowes, Butler Trustee, 1973.
   Mr. Clowes has also given numerous rare eighteenth and nineteenth century books of English literature and history, a three-volume set of the Wilson, Bonaparte, and Jardine *American Ornithology*, and two bound Koran manuscripts in Arabic.
10. A Chinese calligraphy scroll written by Ching-tsing about 1860. The subject of the poem recalls the long-ago scholar Tang-Po, while at Shih-pi on the bank of the Yangtze River.
    26 x 73 in. (size of scroll)
    Gift of Dr. and Mrs. Warren Andrew, 1976.
11. Two Taliput palm leaf manuscripts dealing with Buddhist canons, and written in Pali, the literary language of India, Burma and Ceylon. Prepared leaves from the Taliput palm were incised by the scribe, with a sharp stylus. The leaves were strung together with thongs which held them securely between wooden covers.
    A. One leaf with two holes, from Ceylon. Probably eighteenth century.
       1⅛ x 11⅛ in.
    B. Two broad short leaves with one hole in each, from Burma. Probably nineteenth century.
       2¼ x 9¾ in.
       Gift of Eleanor and Otto N. Frenzel.

Tibetan Manuscripts. No. 7.

VII. Piranesi Engravings of Latin Epigraphs

Epigraphy is the science concerned with the classification and interpretation of inscriptions found on Roman funerary monuments. These inscriptions are the main source of our knowledge of the chronological development of the Roman name; the cursus honorum, or the sequence of public offices held by senators; and the names and titles of the Roman emperors.

The Italian engraver **Giovanni Battista Piranesi** (1720-1778) recorded what was left of the Roman Empire in an unparalleled series of engravings of the architecture, monuments, and artifacts known as *The Antiquities of Rome.* First published in 1756, this monumental work became an instant success and was reprinted in countless editions. Reference: Focillon, Henri: *Giovanni Battista Piranesi.* Paris, 1964.

All of the plates (with the exception of number 4) are the gift of Eleanor and Otto N. Frenzel in memory of Timothy Sweeney. Acquired in 1980.

Plates from *Le Antichita Romane*... by G.B. Piranesi (1720-1778). Second edition, Rome, 1784.

1 - Tom. II, VII. QUESTA ISCRIZIONE dalla Facciata delle camere Sepolcrali... La Famiglia Arrunizio... Focillon 229. Sheet size: 31¼ x 21 inches (plates 1-8 are this size)

2 - Tom. II, XIX. Iscrizione e Frammenti della Stanza sepolcrale vicina a quella di L. Arrunzio. Focillon 241.

3 - Tom. II, LII. Iscrizioni de Soldati Pretoriani. Focillon 274.

4 - Tom. III, XI. Iscrizione / del Maufoleo / della Famiglio / de Plauzi / a Ponte / Lugano. Focillon 296. Gift of Barbara Lieber in memory of Mildred Grayson Egbert.

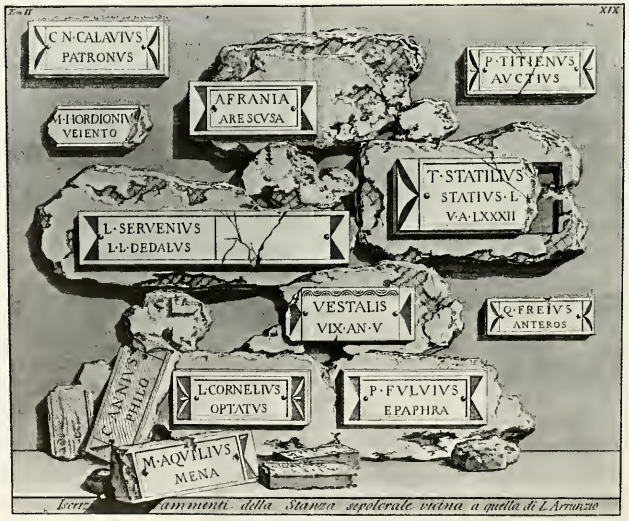
5 - Tom. III, XXXII. Iscrizioni delle Camere sepolcrali de Liberti e Servi, ec. della Famiglia di Augusto. Focillon 314.

6 - Tom. III, XXXIV. Iscrizioni nelle Camere sepolcrali de Liberti, e servi, ec. della Famiglia de Augusto. Focillon 316.

7 - Tom. III, XXXV. Iscrizioni delle Camere sepolcrali de Liberti e servi, ec. della Famiglia di Augusto. Focillon 317.

8 - Tom. IV, XXII. Pianta del ponte Ferrato detto dagl' Antiquari Cestio. Focillon 357.

9 - Tav. III. Prospetto del Sarcofago di Scipione Barbato, e del Monumento d'Aula Cornelia. Engraving by Francesco Piranesi (1756-1810) who, with his brother Pietro, continued to publish his father's work. 2¼ x 16⅝ inches.



Piranesi engraving. No. 2.

VIII. Tibetan Woodblock Prints

Tibet became a Buddhist theocracy in the seventh century A.D. when Buddhism was introduced into that country from India. The subsequent demand for devotional objects produced craftsmen and workshops for a wide variety of liturgical goods. The most important of these was the woodblock print, which became the primary means of duplicating and preserving the literature and iconography of Buddhism. Woodblock libraries were formed from which prints of sacred texts could be ordered on demand. This oldest form of printing also served as the means of duplicating four types of charms, amulets, and sacred images:

1. Columns or patterns of letters, verses or phrases which could be folded and worn as an amulet, placed inside a prayer wheel, inserted into religious images, or rolled up and eaten as medicine.
2. "Lucky" symbols or designs with magical phrases to be pasted on walls or ceilings in shrine rooms, flown as prayer flags, or worn for attracting good luck, wealth, and happiness.
3. Amulets for getting rid of sickness-bringing demons, or as effigies for magical rites.
4. Wheels or psychocosmograms, a form of circular structure incorporating figures of protective entities, or simple circles within circles with phrases and patterns of letters around a central axis to be used on altars or ceilings, or as personal meditation aids.

As the old blocks became worn out, new blocks were cut to replace them. The prints in this collection are contemporary impressions from old blocks and were purchased from Kathmandu, Nepal, in the summer of 1981. They were exhibited in the Irwin Library along with other Tibetan artifacts from the collection of George D. Smith Jr., in November of 1981. They are, with one exception, the gift of an anonymous donor.

Tibetan woodblock print. Page 16, no. 11.

The Woodblock Prints

1. **A prayer flag** commissioned by a man born in a wood-pig year (the Tibetan calendar identifies years through combinations of elements and animals). 13⅛ x 14⅜ inches (to extent of image or border).
2. **NA RO KHA CHO MA:** She is a Dakini, invoked for the granting of superhuman powers or Siddhi. She is stepping on ignorance, drinking blood from a skull bowl and holding a ritual chopper in her right hand. 12¼ x 9⅜ inches.
3. Mandala of the five Dhyani Buddhas of Meditation.
   Center - **Vairocan;** Mudra (gesture): teaching. Emblem: the wheel.
   Above - **Amitabha;** Mudra: meditation. Emblem: the lotus.
   Right - **Ratnasamabhava;** Mudra: giving. Emblem: jewel.
   Left - **Amoghasiddhi;** Mudra: fearlessness. Emblem: double dirje.
   Below - **Aksobhya;** Mudra: earth-touching. Emblem: dirje.
   The five figures are surrounded by mantras and prayers. 16 x 16½ inches.
4. **Tara:** In Tibetan, her name is Dolma, which means saviouress or deliveress. Her origin is directly linked with Avalokitesvara. A tear fell from the eye of this god of compassion and formed a lake from which arose a lotus flower, which upon opening its petals disclosed the pure goddess Tara. 14¾ x 12 inches.
5. **A scorpion charm:** a guard against red demons, earth demons, snake demons, and plague-causing demons. 10⅜ x 8 1/16 inches.
6. **Amitavus:** The Buddha of Infinite Life, adorned with the thirteen ornaments of a Bodhisahtva holding a protection mandala. 15⅜ x 11⅞ inches.
7. **Dorje Pa Mo:** one of the four tutelary deities of the Kargyupta sect of Tibetan Buddhism. She is shown in the Heruka posture brandishing a copper hook knife and holding a skull bowl. 18½ x 12⅛ inches.
8. **Ling Kesar:** a famous culture hero of Tibet, who was canonized as a saint and is revered among the ranks of the Guardians of the Dharma. 14⅛ x 10⅛ inches.
9. **Manjushri:** The God of Divine Wisdom whose worship confers mastery of the Dharma, retentive memory, mental perfection, and eloquence. In his right hand he carries the all-victorious sword of wisdom and light. In his left hand he holds the book of Divine Wisdom on a lotus. 14½ x 11¼ inches.
10. **Kubera:** The Lord of Wealth and Guardian of the Northern Direction. His origin lies in Hindu mythology where he is said to have performed austerities for a thousand years, in reward for which Brahma gave him immortality and made him God of Wealth, and guardian of all the treasures of the earth. His abode is said to be on Mount Kailas in Western Tibet. 11 x 15⅝ inches.
11. **Mandala of Ganaspati:** The Buddhist equivalent of the Hindu God Ganesh, son of Shiva and deity of Good Luck, Good Fortune and Wealth. Here he is shown in his 12-armed form, riding on a mongoose, symbol of wealth. 16⅝ x 16⅜ inches.
12. **Killava:** a fierce deity whose lower body takes the shape of a phurpa, or ritual exorcising dagger. The right arms hold ritual hatchets, and the left lotus buds. 22 x 14 inches.
13. **Great disease binding charm:** a powerful charm against all demons of terrible diseases. Central horrific chained male figure with seed syllables at main parts of the body, and encircled with invocations, and spells. 13 x 10⅝ inches.
14. **The Wheel of Life:** a pictorial and symbolic representation used to illustrate the states of rebirth and the conditions that give rise to them. 25½ x 18⅝ inches. Gift of Gisela Terrell, 1980. On permanent display in the Irwin Library atrium.
15. **Lung-ta:** a large wind-horse prayer flag used to send a supplicant's prayers to deities. The wind-horse is in the center, and the four guardian animals, and the eight auspicious emblems are all shown. At top center are the Rey Sum Gompo, the three great protectors, Chen Rezi, Manjushri, and Vajra Pani. 24 x 16¾ inches. On permanent display in the office of the vice-president for academic affairs.

IX. Scholars and Characters

Twenty-seven woodcut portraits of Butler Faculty members by Richard A. Davis. This collection evolved over a 16-year period. In spirit it carries on a tradition of paying homage to individuals of achievement established by Sir William Rothenstein (1872-1945) in the 1890's. This English artist, bon vivant, and seeker of the famous, recorded the physiognomy of leaders in the arts and public life in a vast number of drawings and lithographs. Such single-minded devotion has left us not only with a unique visual record of outstanding individuals of an era, but also inspired this likeminded artist to go forth and do likewise within his own milieu.

The collection is gratefully dedicated to Blanche Stillson (1890-1977), patron and benefactor of the Hugh Thomas Miller Rare Book Room. Her legacy has allowed for the establishment of library special collections as a viable and indispensable part of the University.

The Portraits

Theodore Walwik - Speech. 1967. 7½ x 7 5/16 inches.
Frank Cooper - Music. 1968. 9 x 5⅝ inches.
George W. Geib - History. 1969. 8½ x 6⅛ inches.
Richard E. Cauger - English. 1970. 11⅜ x 8¼ inches.
Lynn Z. Bloom - English. 1971. 8¾ x 6½ inches.
Thomas E. Willey - History. 1971. 9½ x 6 inches.
Theodore K. Shane - History. 1972. 10 x 6⅞ inches.
Howard G. Baetzhold - English. 1972. 10⅞ x 6½ inches.
Richard A. Cassell - English. 1972. 11⅛ x 8 inches.
William P. Walsh - English. 1973. 10⅜ x 7¾ inches.
Victor E. Amend - English. 1974. 11⅛ x 8 inches.
Emma Lou Thornbrough - History. 1974. 9¼ x 6½ inches.
Nicholas M. Cripe - Speech. 1974. 11½ x 7⅜ inches.
Benjamin E. Haddox - Sociology. 1974. 10¼ x 7 inches.
James T. Watt - English. 1974. 11 x 8½ inches.
Albert P. Steiner - Classics. 1976. 11 x 6¾ inches.
Nicholas J. Vesper - Computer Science. 1976. 9⅞ x 6½ inches.
Edward L. Shaughnessy - English. 1977. 10 3/16 x 6 inches.
Rex N. Webster - Botany. 1977. 8½ x 5⅜ inches.
John F. Pelton - Botany. 1977. 9¾ x 7⅛ inches.
Irving Fine - Spanish and French. 1978. 9⅝ x 6¼ inches.
Daniel Pugh - Drama. 1979. 9¾ x 7 inches.
Roland G. Usher - History. 1980. 9¼ x 6¼ inches.
George P. Rice - Speech. 1981. 11 5/16 x 7⅝ inches.
Werner W. Beyer - English. 1981. 10 x 6⅝ inches.
Allegra Stewart - English. 1982. 11¼ x 8⅜ inches.
H. Marshall Dixon III - Physics. 1982. 11¾ x 8¼ inches.

Allegra Stewart

X. Donors and Benefactors Past and Present

This honor roll is intended as a small tribute to all past and present contributors to our special collections until December 1985, regardless of the size of the gift. We sincerely regret any omissions.

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